

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Grace Church

and or common

2. Location

street & number 950 Broad Street not for publication

city, town Newark vicinity of

state New Jersey 07102 code county Essex code

3. Classification

Category	Ownership	Status	Present Use	
☐ district	☐ public	☒ occupied	☐ agriculture	☐ museum
☒ building(s)	☒ private	☐ unoccupied	☐ commercial	☐ park
☐ structure	☐ both	☐ work in progress	☐ educational	☐ private residence
☐ site	Public Acquisition	Accessible	☐ entertainment	☒ religious
☐ object	☐ in process	☒ yes: restricted	☐ government	☐ scientific
	☐ being considered	☐ yes: unrestricted	☐ industrial	☐ transportation
		☐ no	☐ military	☐ other:

4. Owner of Property

name Grace Church in Newark

street & number 950 Broad Street

city, town Newark vicinity of state New Jersey 07102

5. Location of Legal Description

courthouse, registry of deeds, etc. Essex County Hall of Records

street & number High Street

city, town Newark state New Jersey

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? ☐ yes ☐ no

date 1972 ☒ federal ☐ state ☐ county ☐ local

depository for survey records 1100 L Street, NW

city, town Washington state DC

7. Description

Condition

☒ excellent
☐ good
☐ fair

☐ deteriorated
☐ ruins
☐ unexposed

Check one

☐ unaltered
☒ altered

Check one

☒ original site

☐ moved date _____

Describe the present and original (if known) physical appearance

Grace Church was incorporated on May 24, 1837. The cornerstone was laid on May 17, 1847, and the church was consecrated on October 5, 1848. Although the congregation met in make-shift quarters, they were soon strong enough to build the present church and acquire the land around the new church, including lots to the north and to the east and south along Walnut Street.

Edward F. Bataille, in his Grace Church in Newark, describes in detail the history of the complex:

Grace Church occupies the home lot assigned to Thomas Johnson, one of the New Haven group of Newark settlers. He was the town's first constable and to him was entrusted the operation of the first tavern and inn. The tavern was established in his home, which stood on the present church grounds. Johnson was a man of importance in Newark and was one of the Newark committee, led by Robert Treat, which adjusted the boundary dispute with Elizabethtown.

The church land is part of a tract given to the Board of Chosen Freeholders of Essex county by Governor William S. Pennington on October 1, 1810, on condition that "the public gaol and court house" of the county be erected on it. The tract ran 130 feet on Broad street, north from Walnut.

The court house and jail was completed in 1811 and burned on August 15, 1835.¹

Between 1847 and 1855, tracts of land were acquired that have become Federal Square and the Post Office building. Other than these parcels, the land on which Grace Church and Rectory stand could never be sold unless the church moved elsewhere nor could a sale be transacted for unpaid taxes.

Bataille describes the plans after noting that Richard Upjohn, America's most distinguished architect of the Gothic Church style who had recently completed New York's Trinity Church, had been selected by the vestry:

Upjohn completed his plans for Grace Church, Newark, in April, 1847. They called for an Early English Gothic edifice of brown freestone, with an interior characterized by massive lumbering in the roof and heavy walnut wainscoting.

It was to be cruciform with a door at either transept, with a nave sixty-four feet long, transepts thirty-four feet wide and a chancel twenty-two feet deep, with a total length of 120 feet. The spread across the transept from north to south was to be sixty-seven feet. Nave and chancel were to measure thirty-seven feet in width. In the north transept a gallery was planned for an organ loft, with a west gallery reached by a stair-case in the tower. Provision was made for 131 pews.

8. Significance

Period	Areas of Significance—Check and justify below			
☐ prehistoric	☐ archeology-prehistoric	☐ community planning	☐ landscape architecture	☐ religion
☐ 1400–1499	☐ archeology-historic	☐ conservation	☐ law	☐ science
☐ 1500–1599	☐ agriculture	☐ economics	☐ literature	☐ sculpture
☐ 1600–1699	☒ architecture	☐ education	☐ military	☐ social/
☐ 1700–1799	☐ art	☐ engineering	☐ music	☐ humanitarian
☒ 1800–1899	☐ commerce	☐ exploration/settlement	☐ philosophy	☐ theater
☐ 1900–	☐ communications	☐ industry	☐ politics/government	☐ transportation
		☐ invention		☐ other (specify)

Specific dates 1847 **Builder/Architect** Richard Upjohn (1802–1878)

Statement of Significance (in one paragraph)

Richard Upjohn enjoyed a long and productive career and was one of America's finest church architects. A sincere High-Church Episcopalian, Upjohn adhered to Augustus Welby Pugin's belief in the authenticity of Gothic design. Pugin published in the 19th century and made available to builders and architects more authoratative information about the Gothic than had ever been known before, especially Examples of Gothic Architecture. This work was by his father, Augustus Charles Pugin. Published in 1838, it became the major reference work for American Gothic Revival architects. Upjohn was born in England and trained as a cabinetmaker. He came to America in 1829, settling in New Bedford, Massachusetts, where he was employed as an architectural draftsman. Moving to Boston in 1833, he set up his own practice.

During these Boston years, Upjohn began a serious study of the Gothic style and acquired many books on the subject. He began to strive for the archeological accuracy of form and detail sought by English architects and churchmen.

Richard Upjohn gained national fame quickly because he was given the commission to design a new church for the richest and best known Episcopal parish in the country. In the course of designing the new Trinity, Upjohn became acquainted with Pugin's work. Thus his fame spread as a result of the purest examples of the Gothic style seen in America up to that time. Although Trinity (1841) made his reputation, it was not much imitated being too large and expensive for smaller parishes.

There was, as a result, a preference for the Early English and Decorated styles, especially because the very influential Cambridge Camden Society, which was founded in England for the advancement of medieval art and architecture, preferred these idioms. Subsequently a New York Ecclesiological Society was formed to oversee that churches were architecturally correct and pure.

Ironically, Upjohn, the best known practitioner of the style in America, was always a target for purist architectural critics, a circumstance that must have given him a great deal of discomfort.

Upjohn's most important patron, after Dr. Jonathan Mayhew Wainwright at Trinity, in New York, was the ubiquitous Bishop George Washington Doane of New Jersey. Bishop Doane presided at the laying of the cornerstone at St. Mary's Burlington in 1846. Newark was part of Doane's large jurisdiction and Grace Church was the direct result of his patronage. The fame of St. Marys and Trinity gave

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property less than 1 acre

Quadrangle name Elizabeth Quad.

Quadrangle scale 1:24,000

UTM References

A

1	8
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4	5	0	8	9	8
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0	5	6	9	7	1	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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Verbal boundary description and justification

The north east corner of Broad and Walnut Streets, being 130 feet on Broad Street and 140 feet on Walnut Street, bounded by an alley in the rear (now Federal Square).

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
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state	code	county	code
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11. Form Prepared By

name/title Carolyn Pitts, Historian

organization National Park Service, History Divison date _____

street & number 1100 L Street, NW telephone (202) 343-8166

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☐ national ☐ state ☐ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature _____

title _____ date _____

For NPS use only

I hereby certify that this property is included in the National Register

date _____

Keeper of the National Register

Attest:

date _____

Chief of Registration

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet

Item number

7

Page

2

Contracts were executed in April, carpenter work went to Gould & Moore for \$9,600 and masonry to William S. B. Clark for \$11,450. An architect's fee of \$1,000 made the total estimated cost \$22,050....

The cornerstone was laid May 17, 1847. Into it was placed a copy of the Bible, the Book of Common Prayer, transcript of records, list of subscribers and a copy of the Daily Advertiser of that day. The treasurer was authorized to pay Mr. Garthwaite \$1.75 for the Bible and the prayer book.

When this was written the rector, wardens and vestrymen of 1937 were still trying to find that cornerstone. It was given no distinguishing mark and tapping of the stones has been without result. It is believed to be in the angle formed by the chancel and the north transept.²

The church was consecrated October 5, 1848.

Built on a heavy stone foundation, the walls were rusticated rubble-work, beautifully pointed. The stone is gray jersey rock from a nearby quarry. The tower and spire rise 150 feet, with a golden cross at the peak. The roof is steeply pitched and framed by the bell tower on the south and long turret on the north; in between is a large tri-partite lancet window.

The Newark Daily Advertiser carried an article that described the fine colors of the stained glass, embossed and diapered. A parishoner, Miss Phebe Hayes, recalled:

There was a large eastern window, corresponding in size to the western one. I recall only the centre panel in which was a representation of the Good Shepherd. Underneath was the reredos of carved walnut consisting of four panels and on them on a blue background illustrated in gilt lettering, were the Lord's Prayer, the Creed and the Ten Commandments.

The altar, also of walnut, was quite long and the wood had been most carefully selected and was and is very handsome, even all through the church. The chancel was the same in width as now but not in depth.

There were no columns or rood screen, only the clergy stalls and the Bishop's chair. Our first altar cloth was a handsome red broadcloth embroidered with gold fleur de lis with a heavy fringe. It was very large, covering the altar completely and the floor around it. It was imported from England and presented by an English parishioner.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number

7

Page

3

The entire cost of the new plant was \$34,758.90, the building committee reported on August 7, 1849. It had exceeded estimates, because changes had been made in the plans "to secure durability and completeness" and for "ecclesiastical and architectural propriety." The church was free and clear, subscriptions for the exact amount required having been obtained, including large amounts from citizens who were not members.³

In 1872, a chancel 40 feet deep and 37 feet wide was built.

The old wooden altar was replaced with an elaborately carved one of Caen stone, ten feet long, three feet six inches high. Mr. Alfred Neuman designed the altar and reredos and they were built by J. J. Spurr. The old windows with wooden sashes were removed and the openings divided by stone mullions. The interior was redecorated and a new organ added. In 1908 the memorial west window was changed for the original one which was of a simple painted glass. The heavy iron lanterns were hung in 1927. In 1927 the organ to a gallery at the west end of the nave was moved as a result of constructing the Parish House.

All of the woodwork in the hammerbeams, perlins, ridgepiece, principal, and common rafters is painted in red, green, and gilt.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number

8

Page

2

Richard Upjohn his reputation and by 1846 he was the leading architect of Protestant Episcopal churches in the United States.

The early history of Grace Church is closely bound to the activities of Bishop Doane who was responsible for the organization of the Newark church. By the year 1837, Newark was a boom town due to the Morris Canal and the New Jersey Railroad, but when the boom went bust in March 1837 Newark was paralyzed. However, Grace Church was organized in May 1837 largely because of Bishop Doane's zeal. The early history of the church is typical, including prolonged financial troubles, transient rectors, and shifting numbers in the congregation.

Happily for the parish, a dedicated and generous vestryman, Jeremiah C. Garthwaite, worked quietly and tirelessly to keep the congregation together and solvent. Garthwaite had made a fortune in the clothing business and he owned the leading clothes store in Newark with a branch in New Orleans. The Civil War destroyed much of this business but his duties to Grace Church never flagged. He early acquired a position of influence in the councils of the Church and for nearly half a century occupied important positions of honor and trust in the diocese and in the Church nationally.

He was a trustee of the General Theological Seminary in New York and a member of its Standing Committee. He was active in the establishment of St. Mary's Hall and Burlington College. He was a warm friend of Bishop Doane, stoutly supporting him through all his difficulties....

A memorandum contains an illuminating Garthwaite legend:

The Rev. Mr. Stewart, then rector, was catechising and explained to the children how the Lord was head over all in His Kingdom, and then how the Bishop was the head in the diocese. "Now who," he asked, "is the head of this parish?"

Spoke up one youngster: "Uncle Jerry Garthwaite."⁴

At the consecration of the Church on October 5, 1848, Bishop Doane and clergy from several dioceses and a large company of layman gathered and were led to the new church by Maj. Gen. Winfield Scott.

Edward F. Bataille reported the event as described by a local newspaper:

"As we entered the porch," wrote the reporter for the Newark Daily Advertiser, "the grand east window appeared full in view, casting a sweet and mellow light on the capacious chancel. But the sound of the Bishop's

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number

8

Page

3

voice in reading the inspiring twenty-fourth psalm, appointed for the occasion, summoned my attention to the ritual, in which our responsive tones swelled the praises of the Most High. The congregation was speedily composed and silence reigned in the full assembly. The Bishop was seated in his chair. Six clergymen occupied the sedilla, and the venerable Dr. Barry, a chair in the chancel. The rest of the clergy occupied seats on the floor in front. The procession entered the pews in the middle aisle, which was then filled with benches for the thronging multitude, while the transepts and side aisle pews and gallery were filled with women and children.... There are no pew doors, those abominable incumbrances of modern selfishness. The windows are fine both in colors and quality. The glass is embossed and diapered. The great east window is well done. But, after all, I think there is wanting "the dim religious light" which Mr. Upjohn has hitherto excelled in producing and which I have heard him blamed for. There is too much power of light. The atmosphere was most agreeable to the eye when the sun went under a cloud. I trust Mr. Upjohn will not allow himself hereafter to depart from his own conceptions of propriety, notwithstanding the complaints of those whose eyes are dim, for too much of the mercantile light of the ordinary day will blind us all to the solemnities of Divine worship.

Reporters took their church consecrations seriously in 1848. Thus admonished, the mighty Upjohn doubtless did not err again.

"The organ," the Advertiser continued, "is a richly voiced instrument, encased in a graceful edifice. The font is of the very richest work in stone, surmounted by a pierced cover of walnut. On the whole, this church is quite complete in all its arrangements and decorations. And I was delighted to hear the rector announce that by Divine permission, morning and evening prayer would be celebrated every day at the hours of 9 A.M. and 7 P.M. The people of the goodly city of Newark should take shame, as they must loss to themselves, if they do not avail themselves of the privilege thus furnished them in Grace Church."⁵

In the 1870s the chancel was enlarged, the high altar was erected and the first parish house was constructed next to the church. The architect was Richard Upjohn's son, Richard Michell Upjohn (1828-1903) who carried on his father's work. Although he had retired, the elder Upjohn supervised the commission. When the new improvements were finished the church was consecrated again on Wednesday morning, November 6, 1872.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number

8

Page

4

Again a newspaper article noted:

Grace Church, with the new buildings just completed, had become a noble pile, beautiful in its strength and simplicity, the ivy crowning the walls of the original edifice relieving the somewhat severe architecture of the exterior....

The procession of surpliced boys and clergymen up the entire length of the church, singing as they went, and headed by one who bore an elevated cross, was all exceedingly scenic in its effects. Some of the clergy, whose countenances I scanned very closely as they passed me, seemed pleased with the display; while others, I suspected would have felt quite as comfortable, could they with deference to all concerned, have remained in their own studies at home....

As a Presbyterian, I may be permitted to ask whether it is probable that Matthew, Mark, Luke or John; Peter, Paul, James or Timothy ever marched in procession through a splendid city church, arrayed in snow-white surplices and having some hundreds of beautiful ladies gazing at them with the intensest admiration.⁶

A new rectory was prepared in 1924. In 1928 the federal government tried to put a new post office on Grace Church land but they were pressured out of disturbing the church property.

Grace Church has always maintained a strong program of church music and an outstanding choir still sings at services. One anecdote is of interest:

Samuel Augustus Ward was the best known organist in the history of the parish. In 1882 he composed a setting for the hymn: "O Mother dear Jerusalem." This hymn tune called "Materna" immediately became popular in the parish and was used at first in manuscript before it appeared in the Church hymnal. At a later date this music was used for Katherine Lee Bates' patriotic poem, "America the Beautiful," now known to school children throughout the country. A tablet in his memory was placed on Grace church by the Schoolmen's Club of Newark in May 1934.⁷

Richard Upjohn's churches are perhaps the finest expressions of the Gothic Revival in America. He forcefully stated his philosophy on the occasion of the founding of the American Institute of Architects, of which he was the first president:

The purpose of every structure we build should be marked so as to need no other inscription than what it truly presents. Its exterior and interior expression ought to make plain the uses for which it was erected.⁸

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number

8

Page

5

Footnotes

¹Bataille, Edward F. Grace Church in Newark. Newark. The Kenny Press, 1937.
p. 34.

²Ibid., p. 41.

³Ibid., p. 47.

⁴Ibid., p. 34.

⁵Ibid., pp. 44-46.

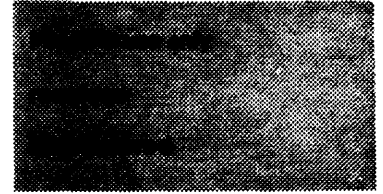
⁶Ibid., p. 70.

⁷Ibid., p. 112.

⁸American Institute of Architects. 1857-1859. Minute Books.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



Continuation sheet

Item number

9

Page

1

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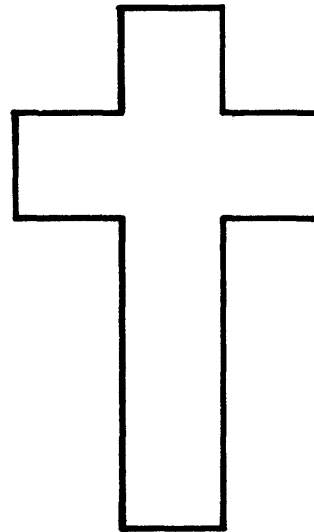
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U.S. POST OFFICE
AND CUSTOM HOUSE

FEDERAL SQUARE

← N —

GRACE
CHURCH
IN
NEWARK



140 FEET

WALNUT STREET

RODINO
FEDERAL
BUILDING

130 FEET

BROAD STREET



Grace Church, Newark, New Jersey
Facade

Photo credit: Handy & Boesser, Inc.





Grace Church, Newark, New Jersey
Interior. Side Altar. 1987

Photo credit: Handy & Boesser, Inc.



Grace Church, Newark, New Jersey
Interior. Transept 1987

Photo credit: Handy & Boesser, Inc.



Grace Church, Newark, New Jersey
Interior. Main Altar 1987

Photo credit: Handy & Boesser, Inc.









